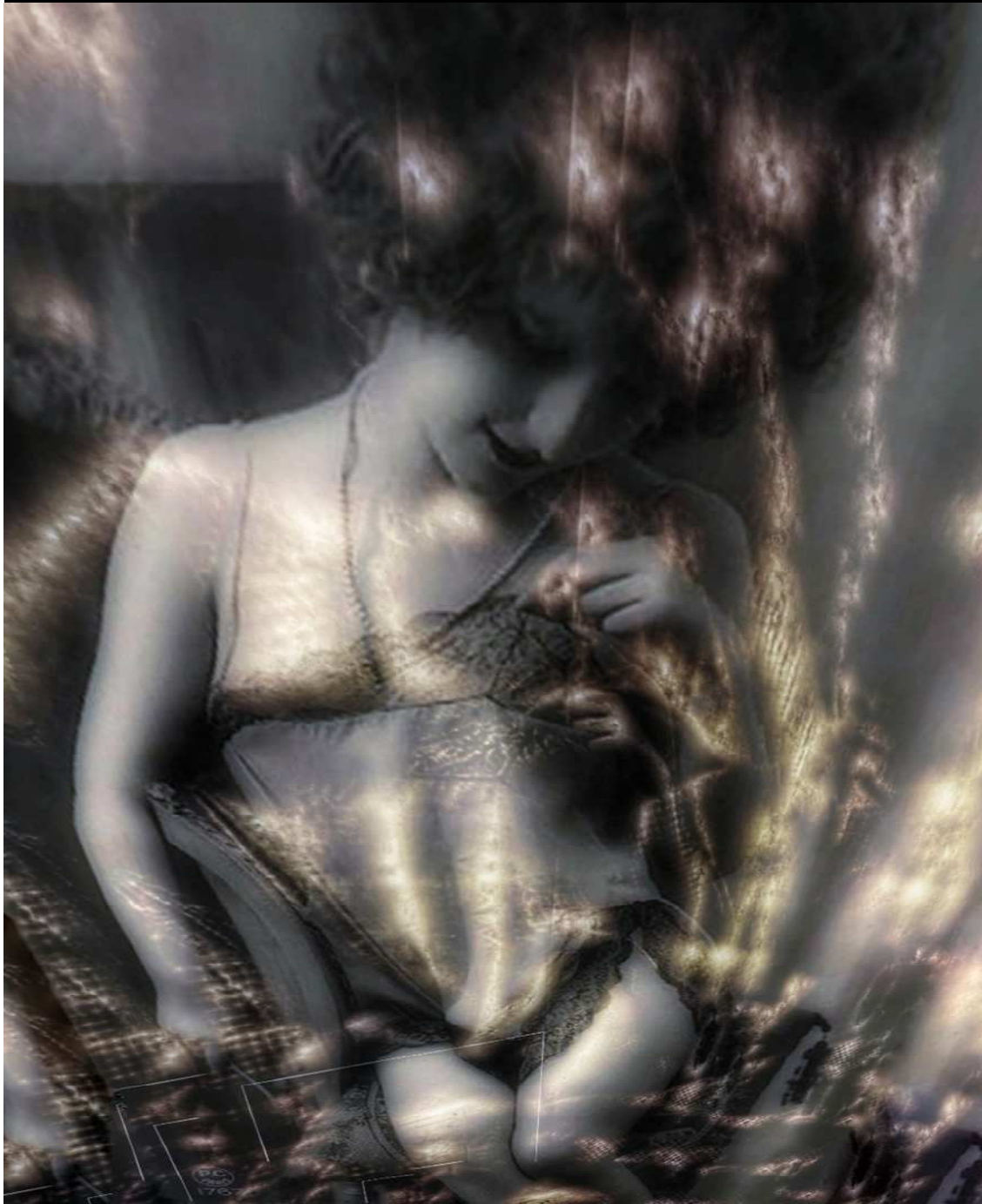


TEMPLO DE LO INVISIBLE



msv - 727

Hanna Putz































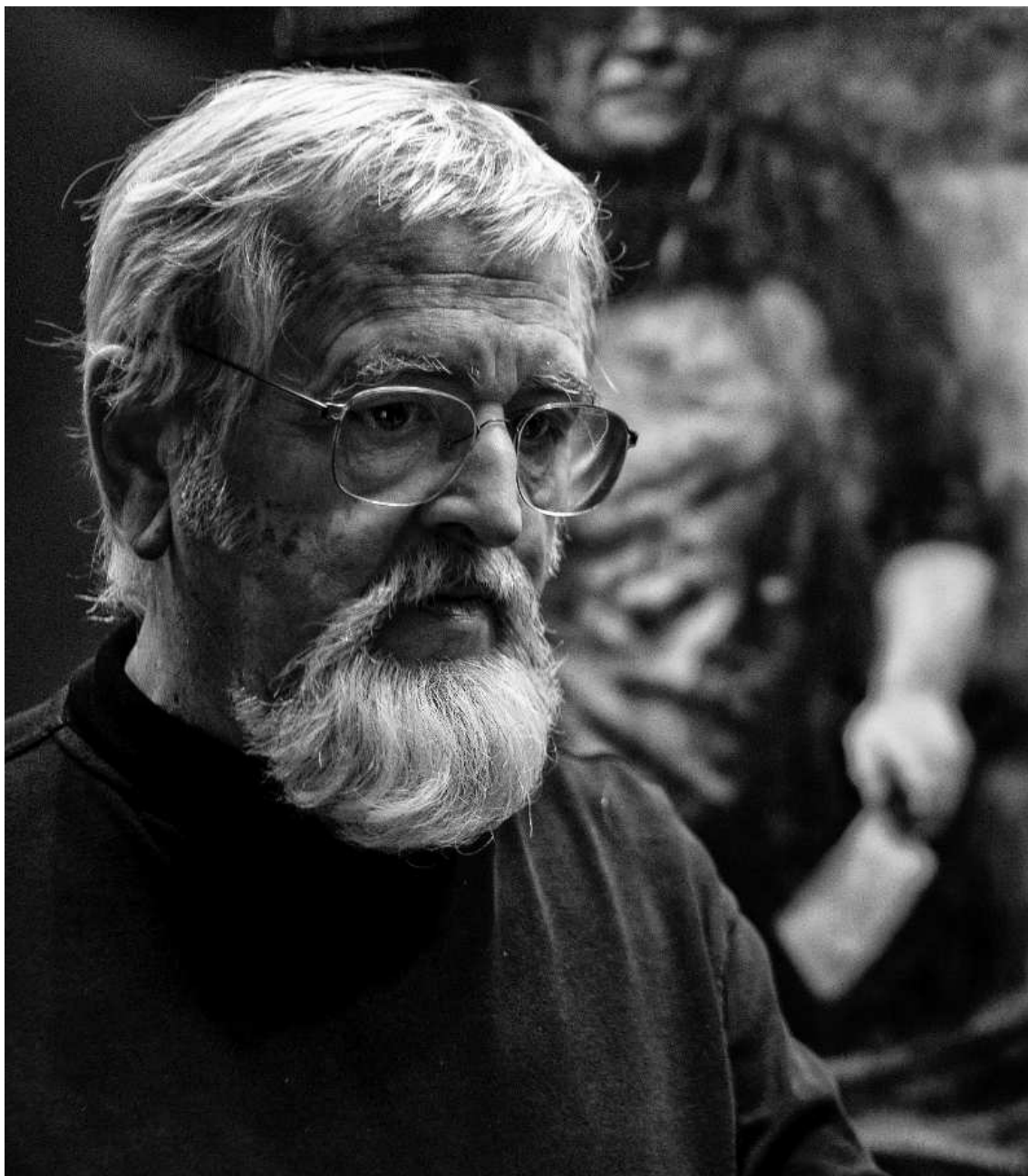


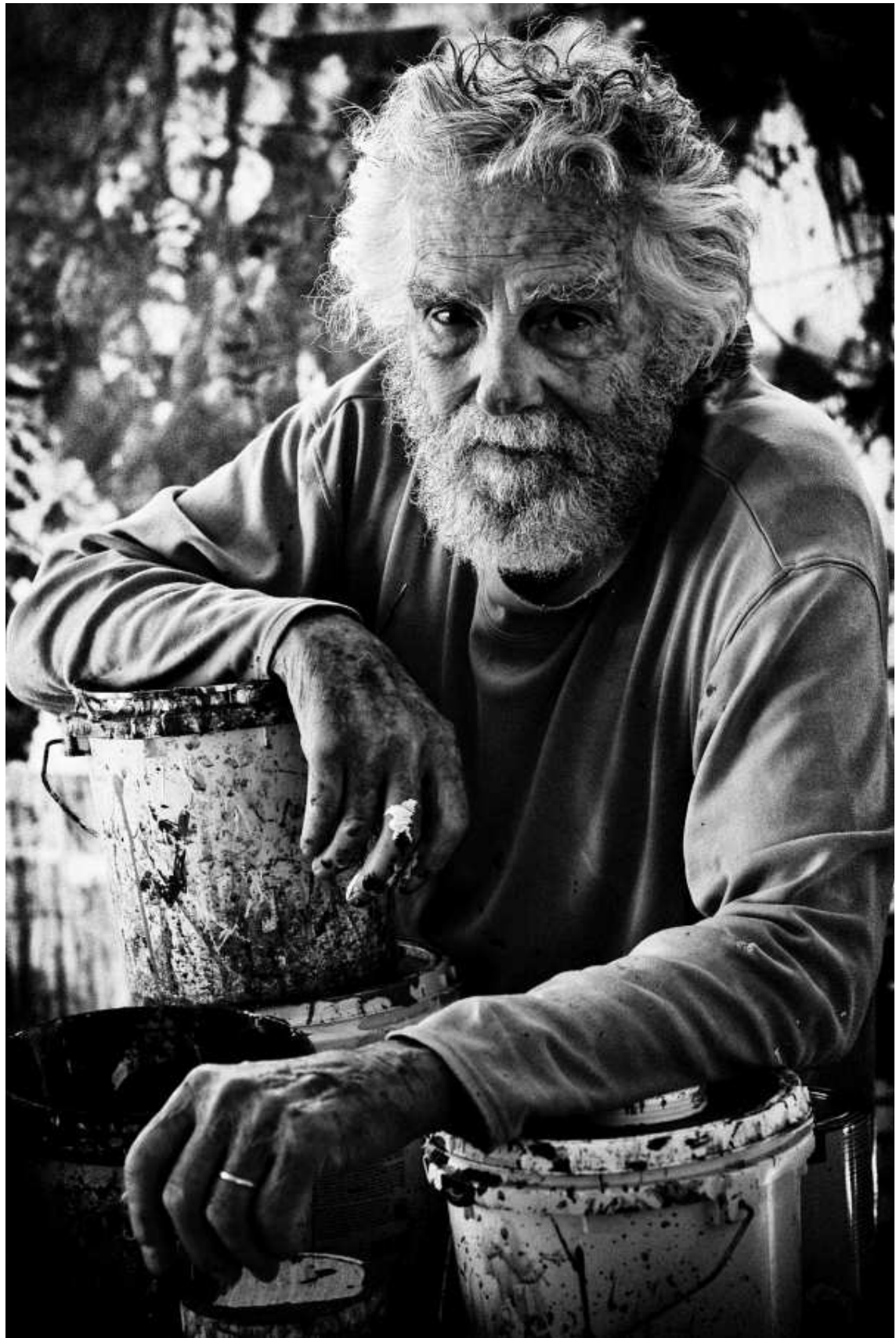


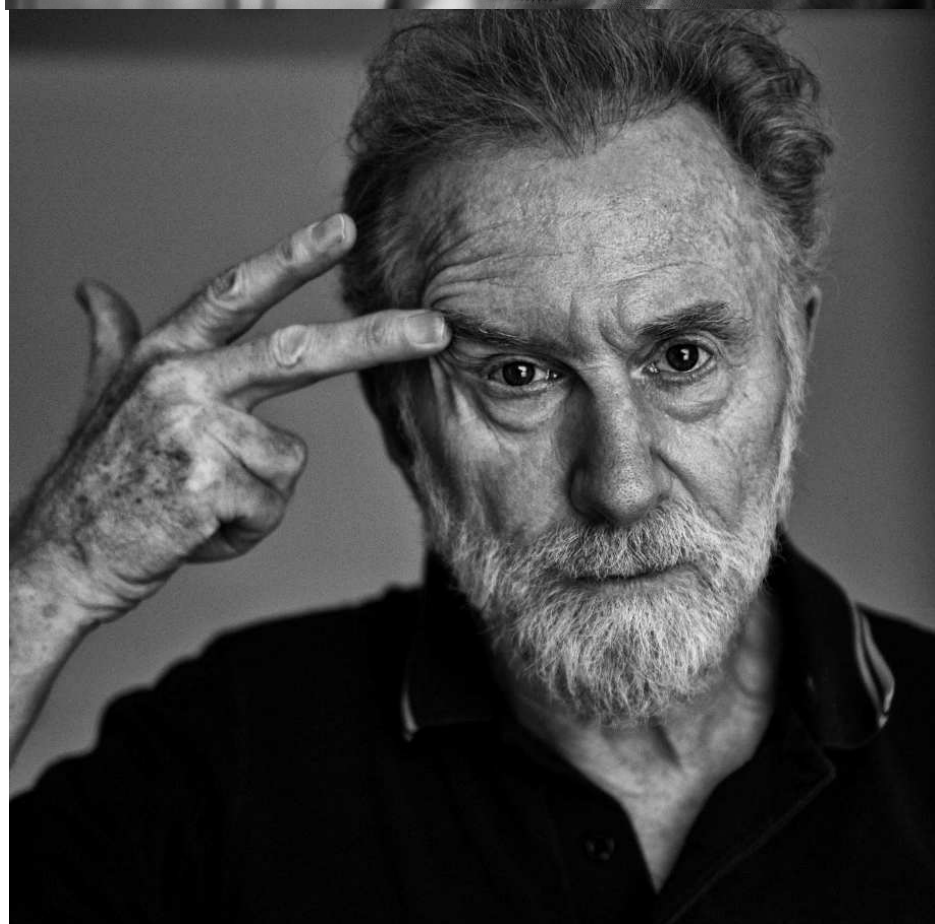


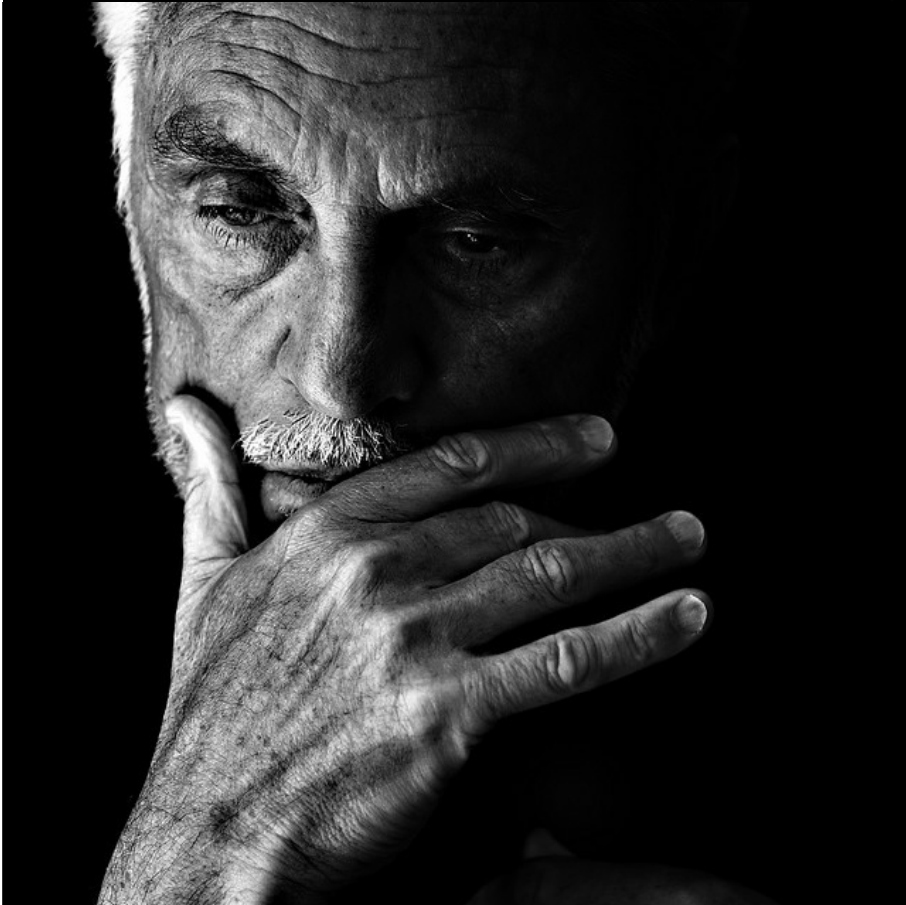


Betina La Plante









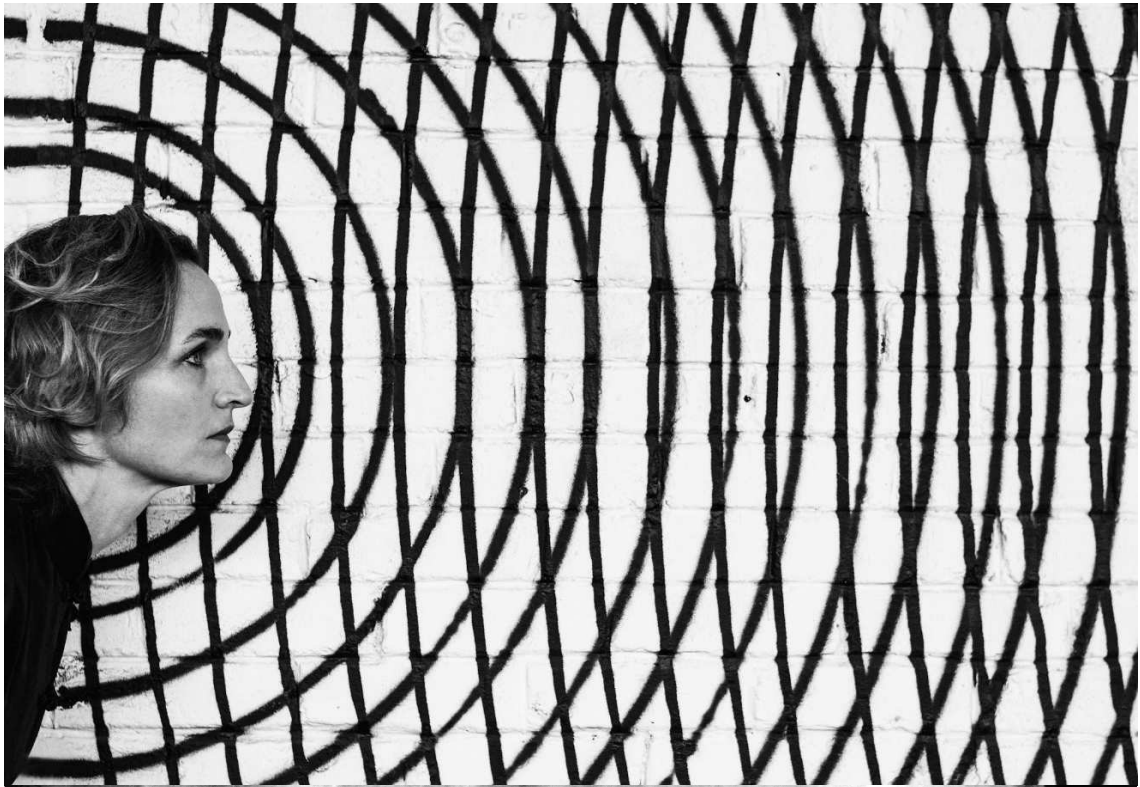
















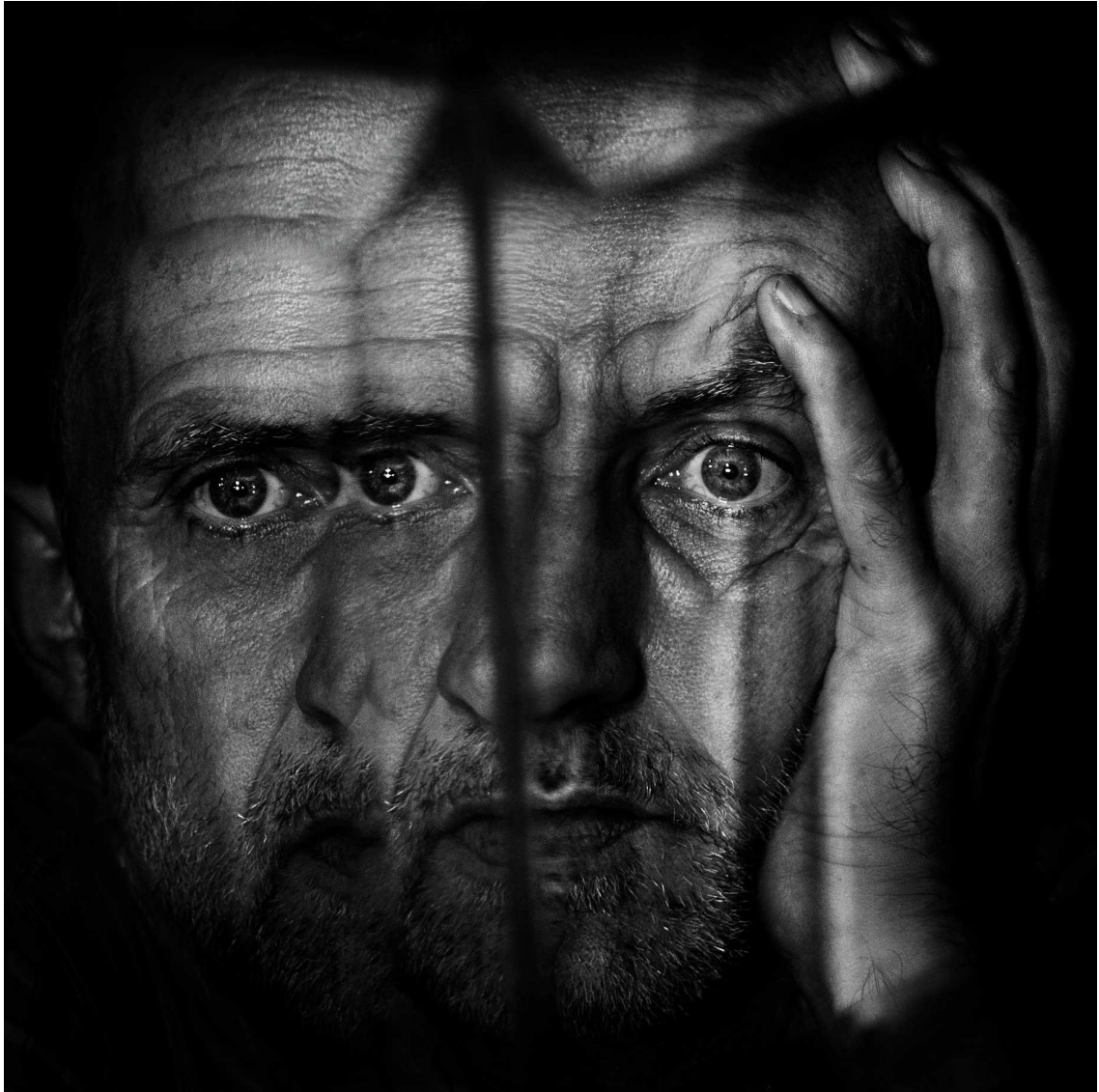






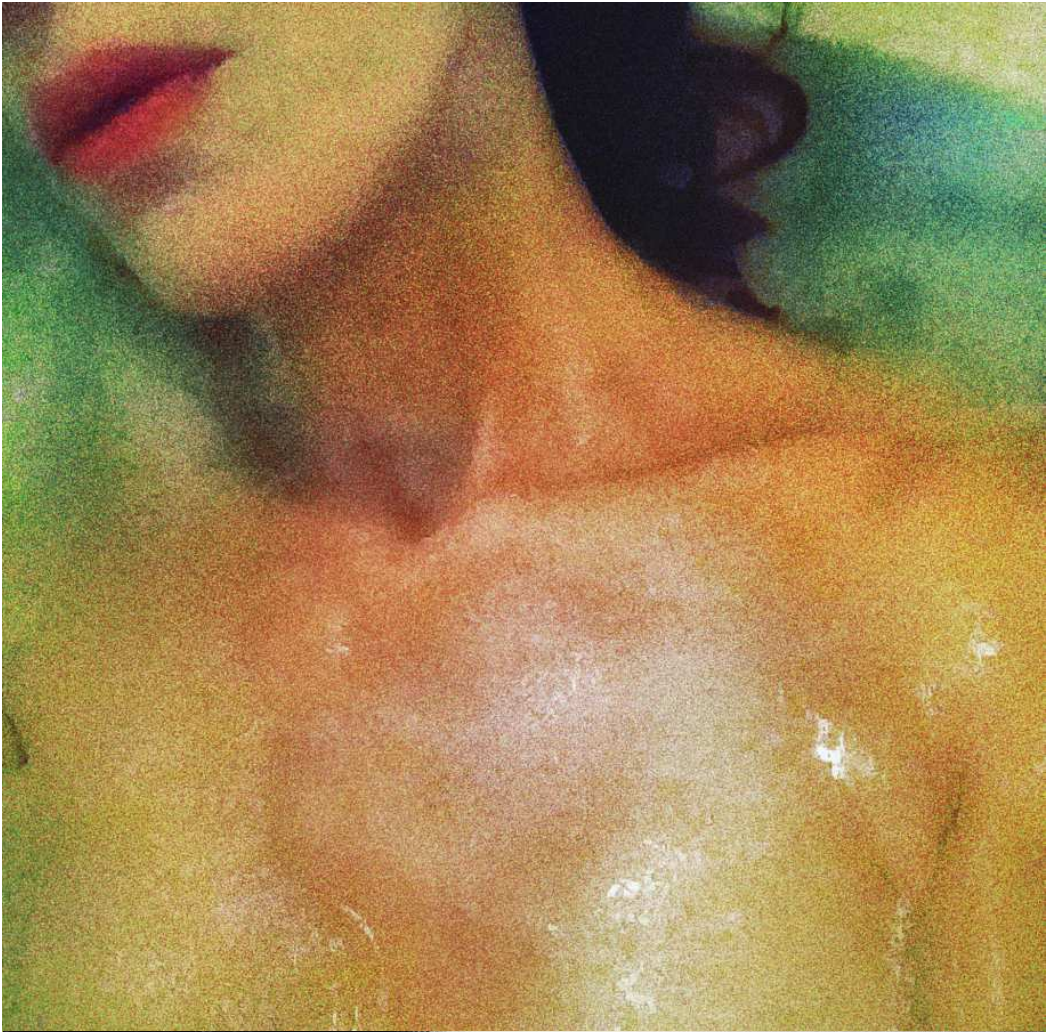






















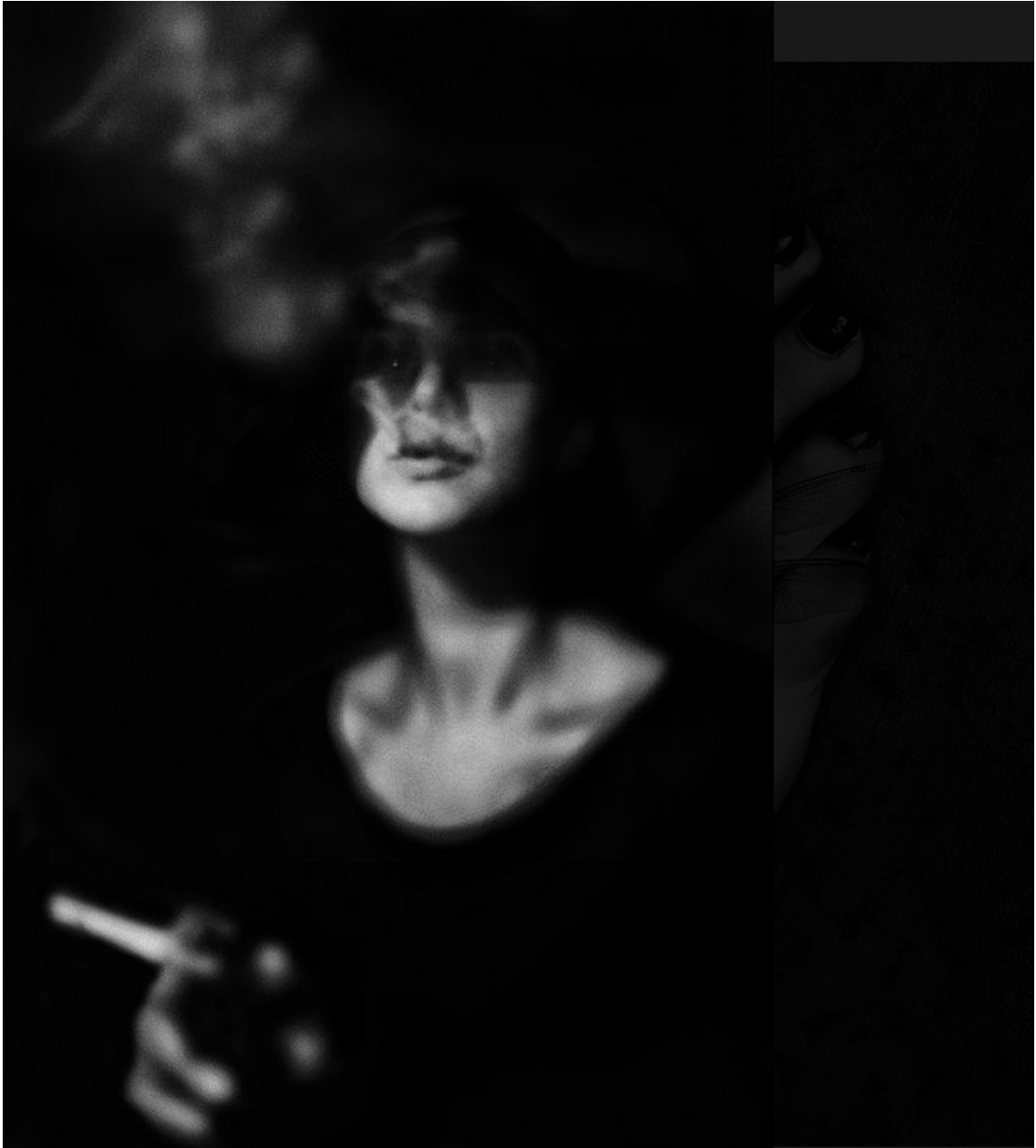




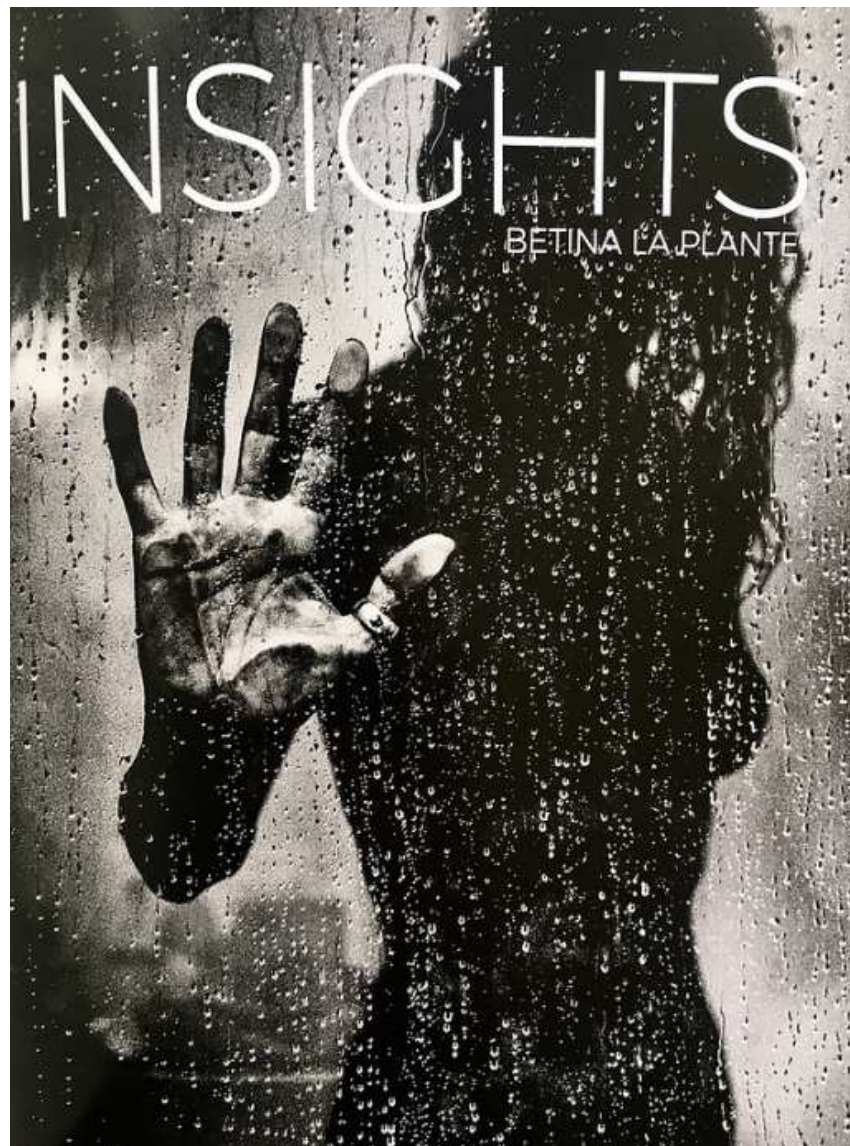






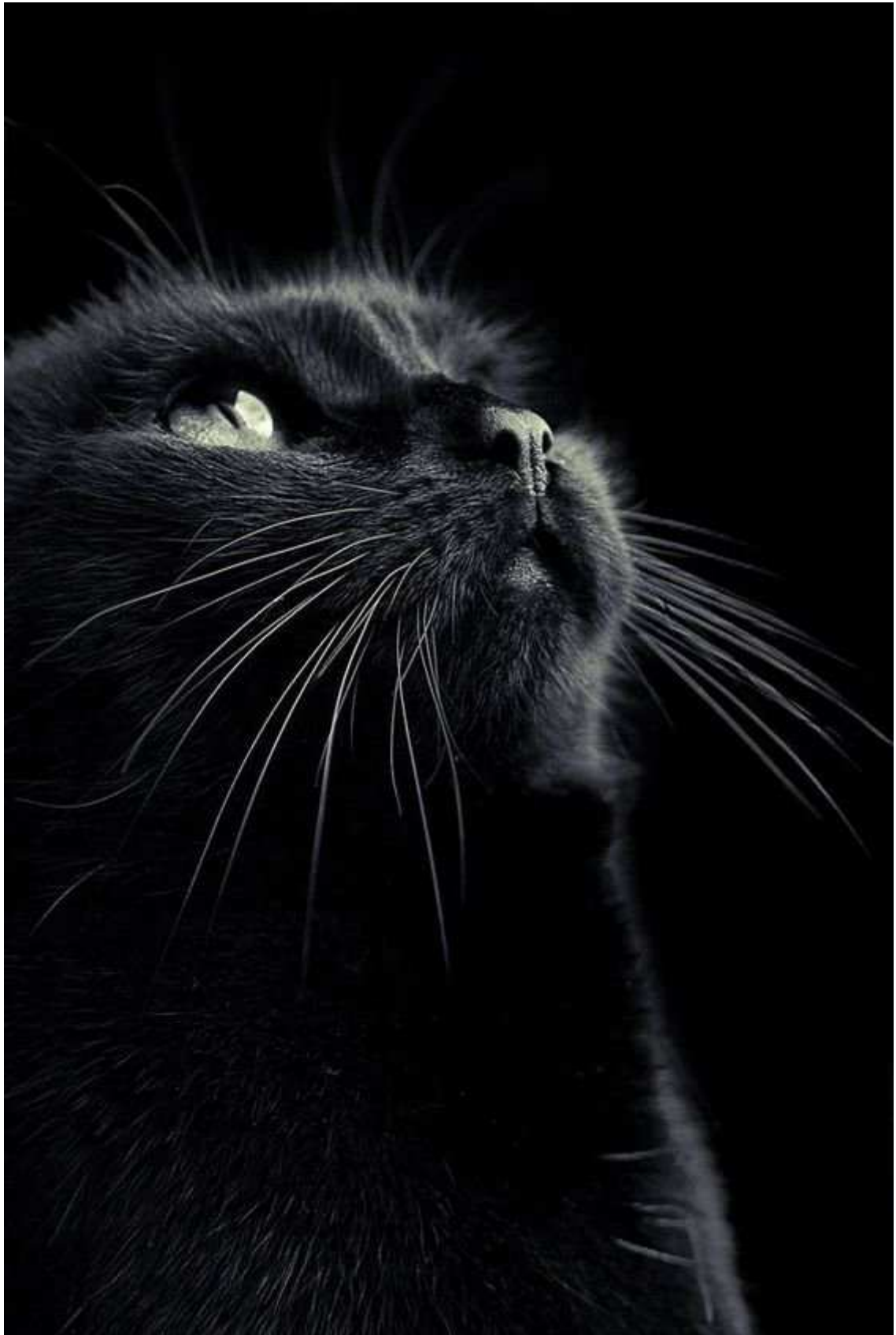


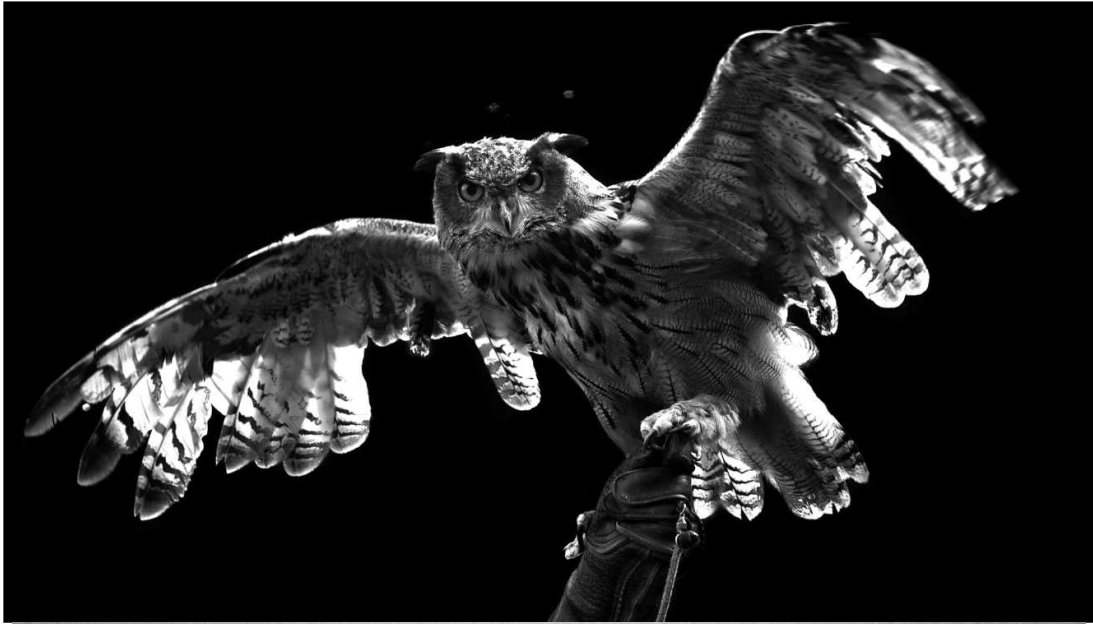




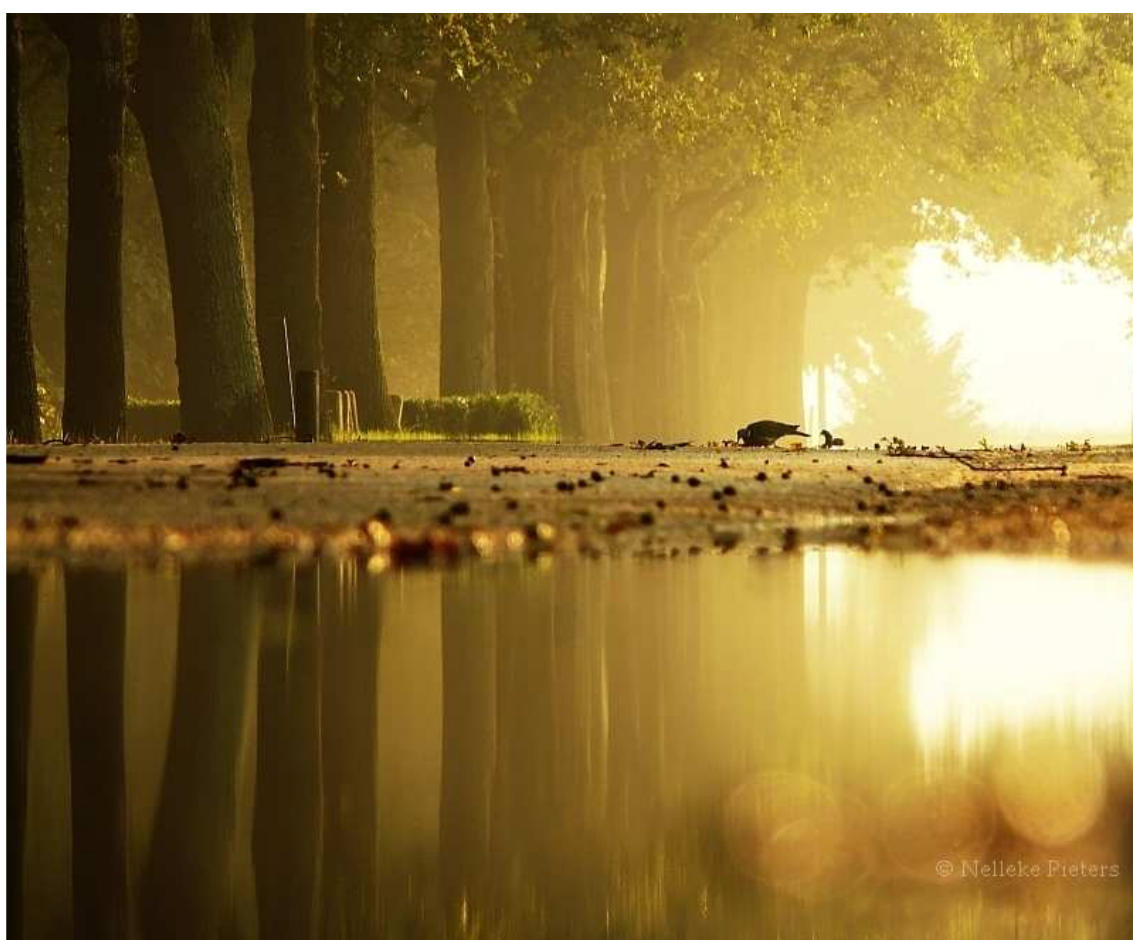








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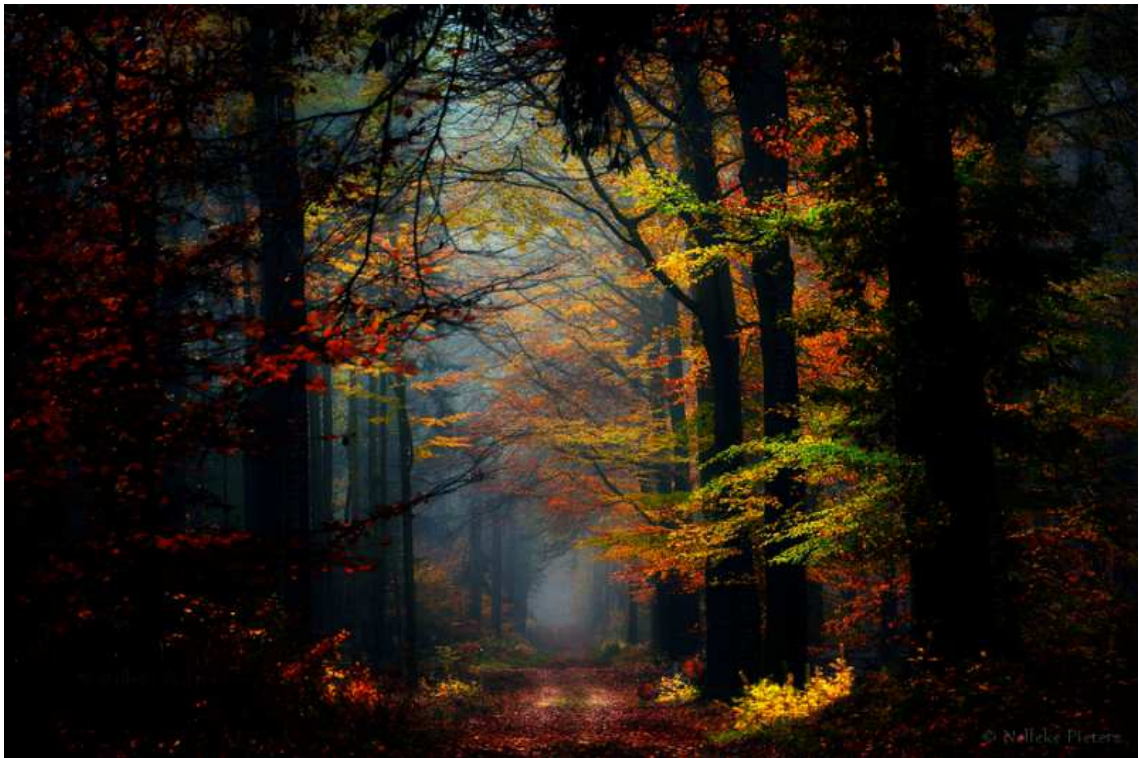


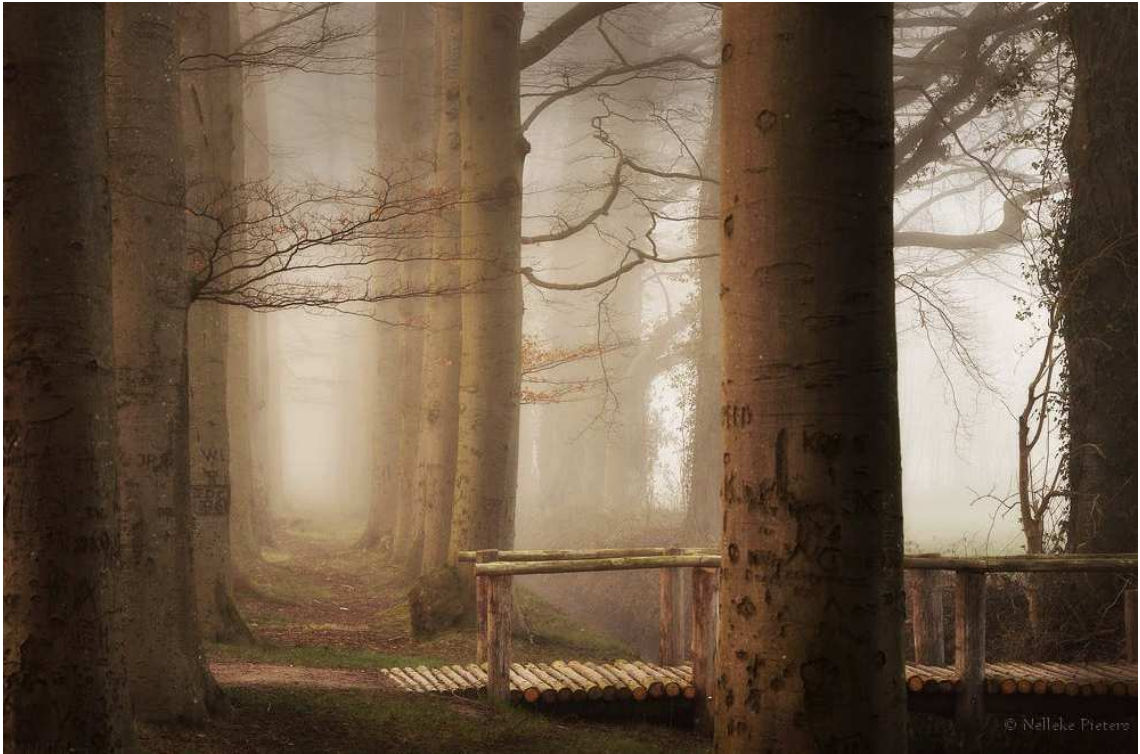




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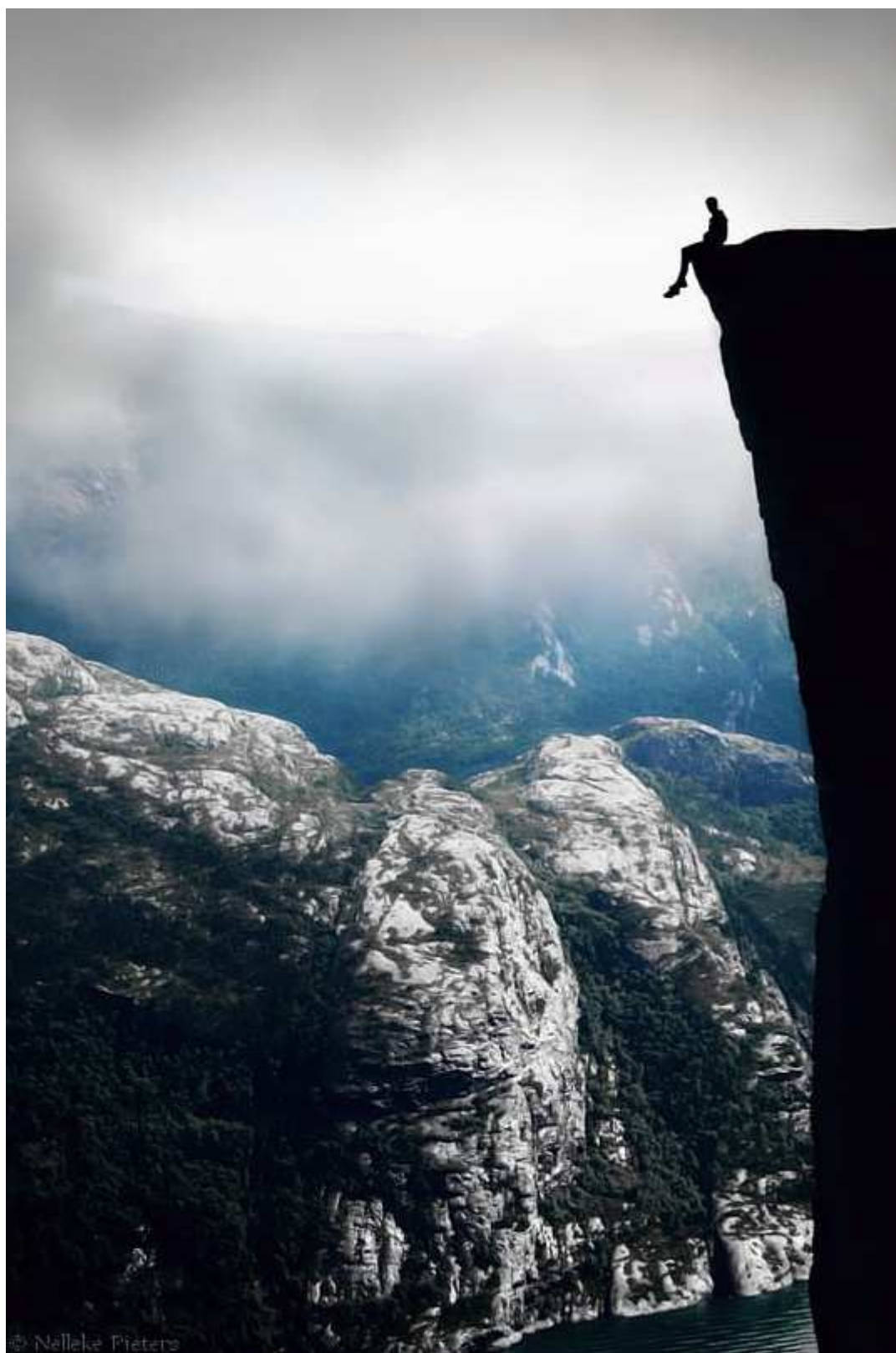










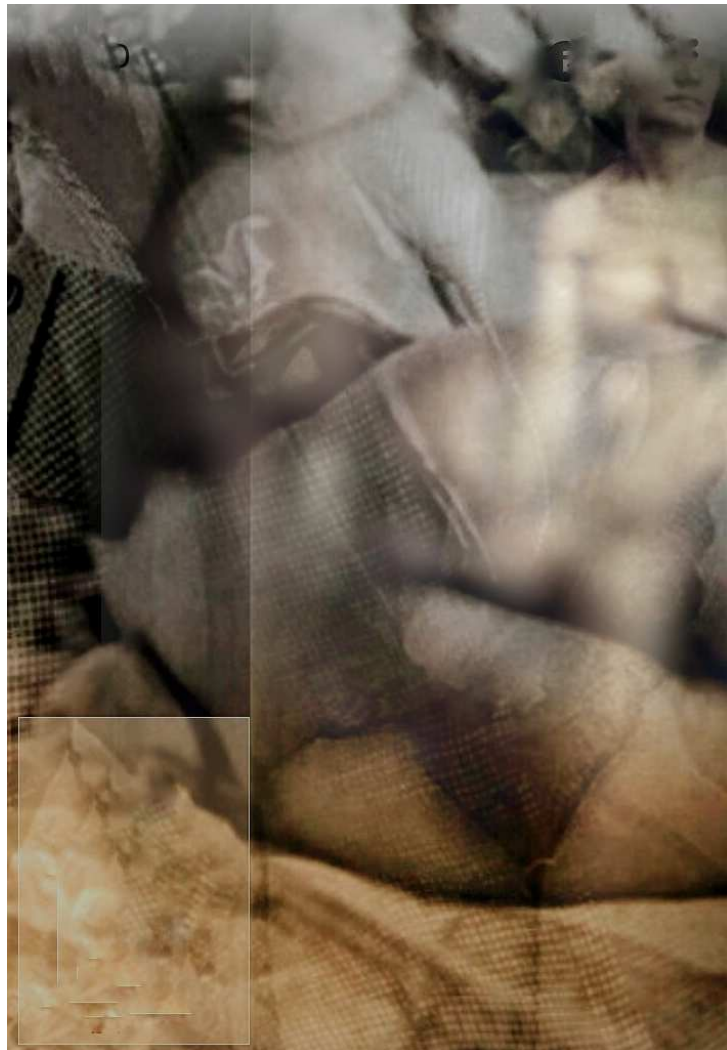


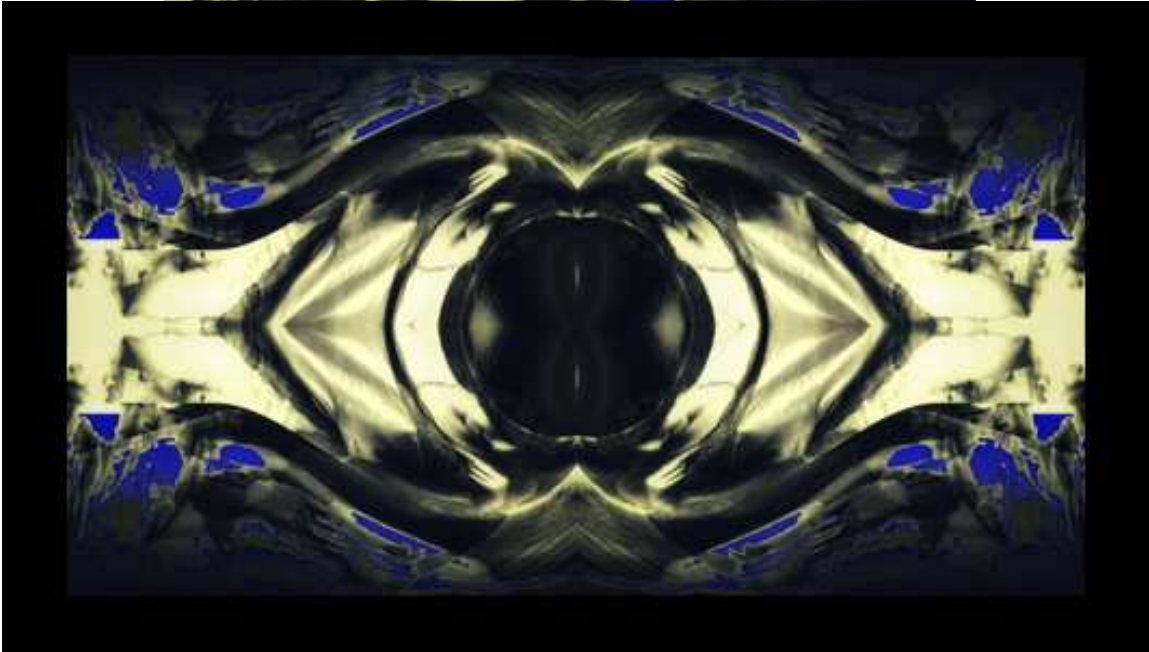
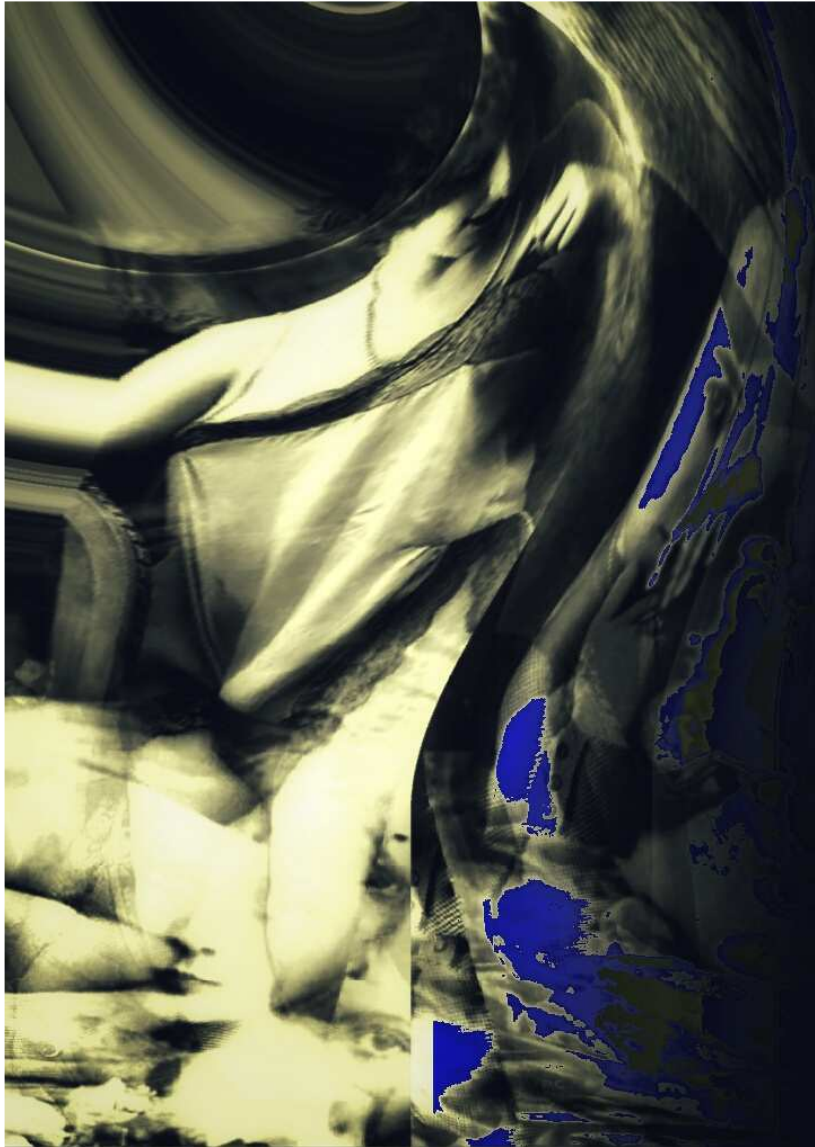
Antonio Ferrández Verdú





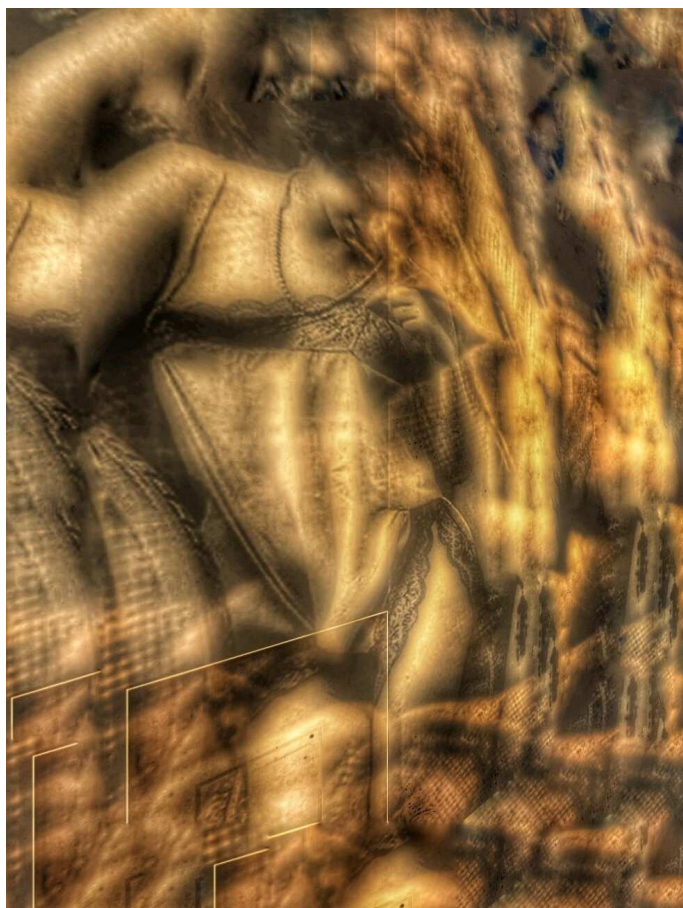


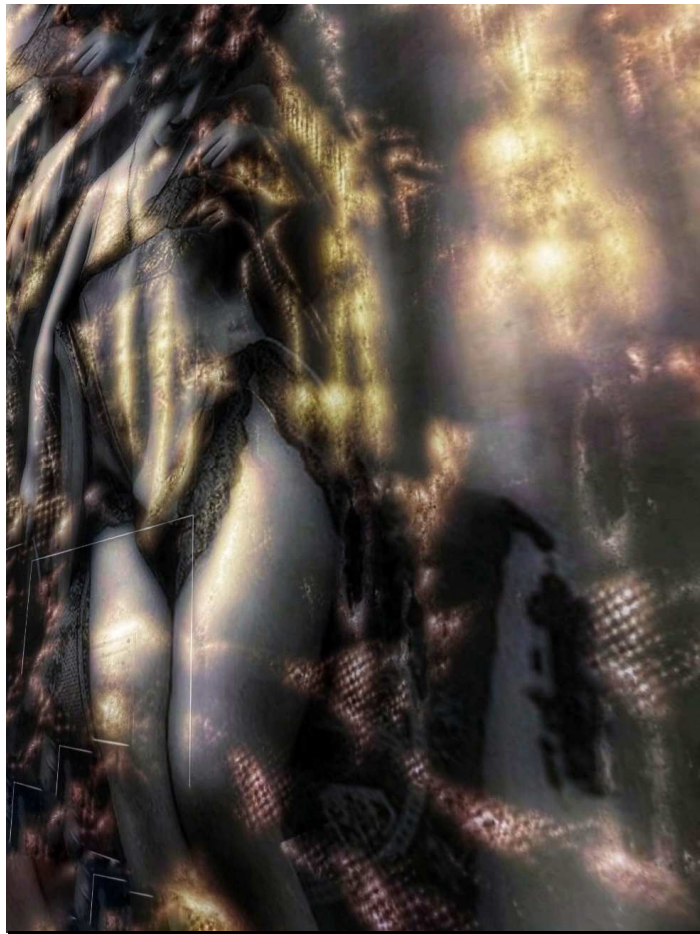


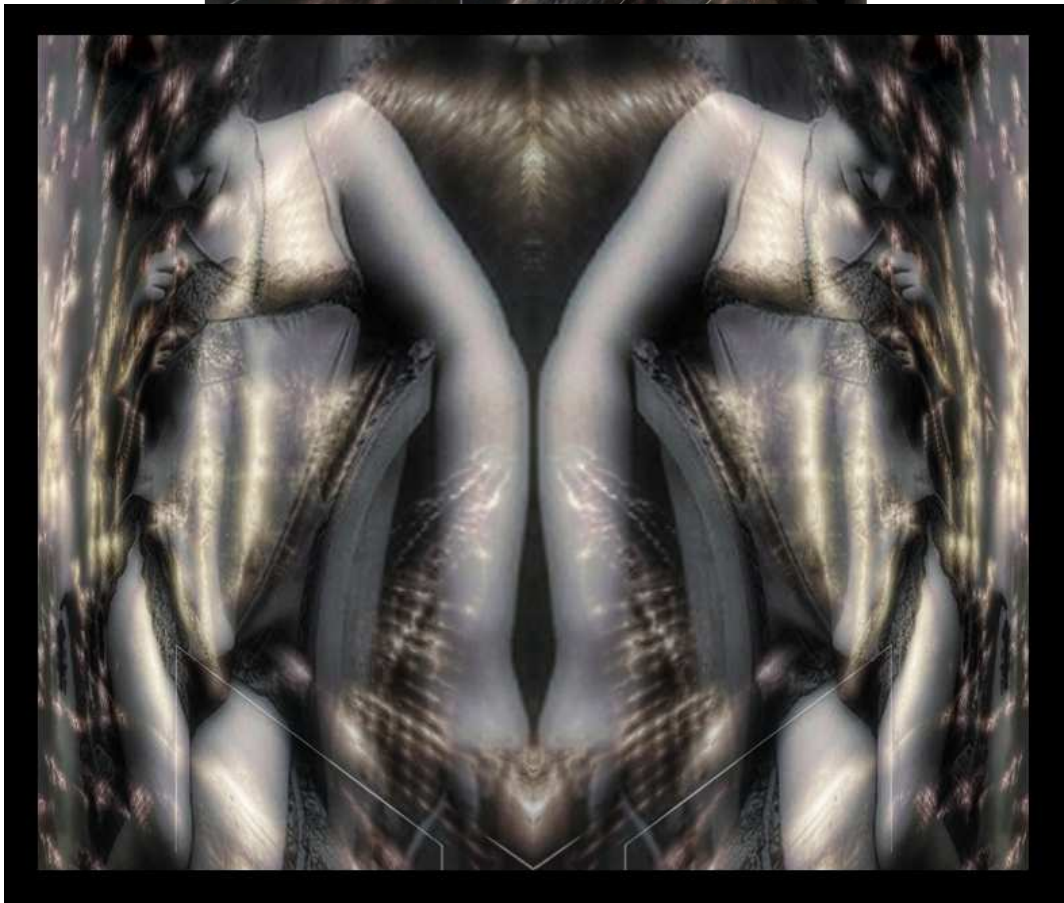
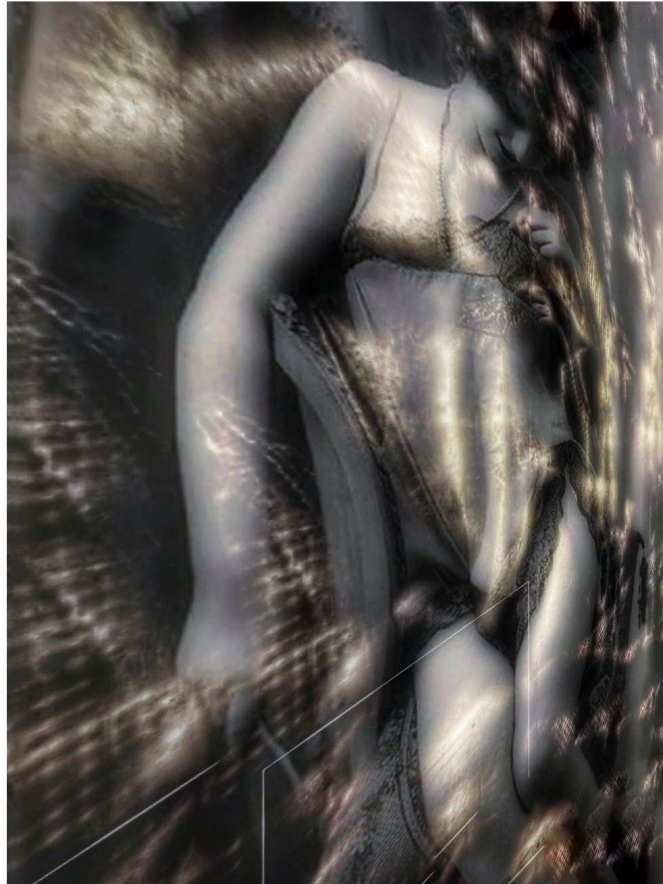


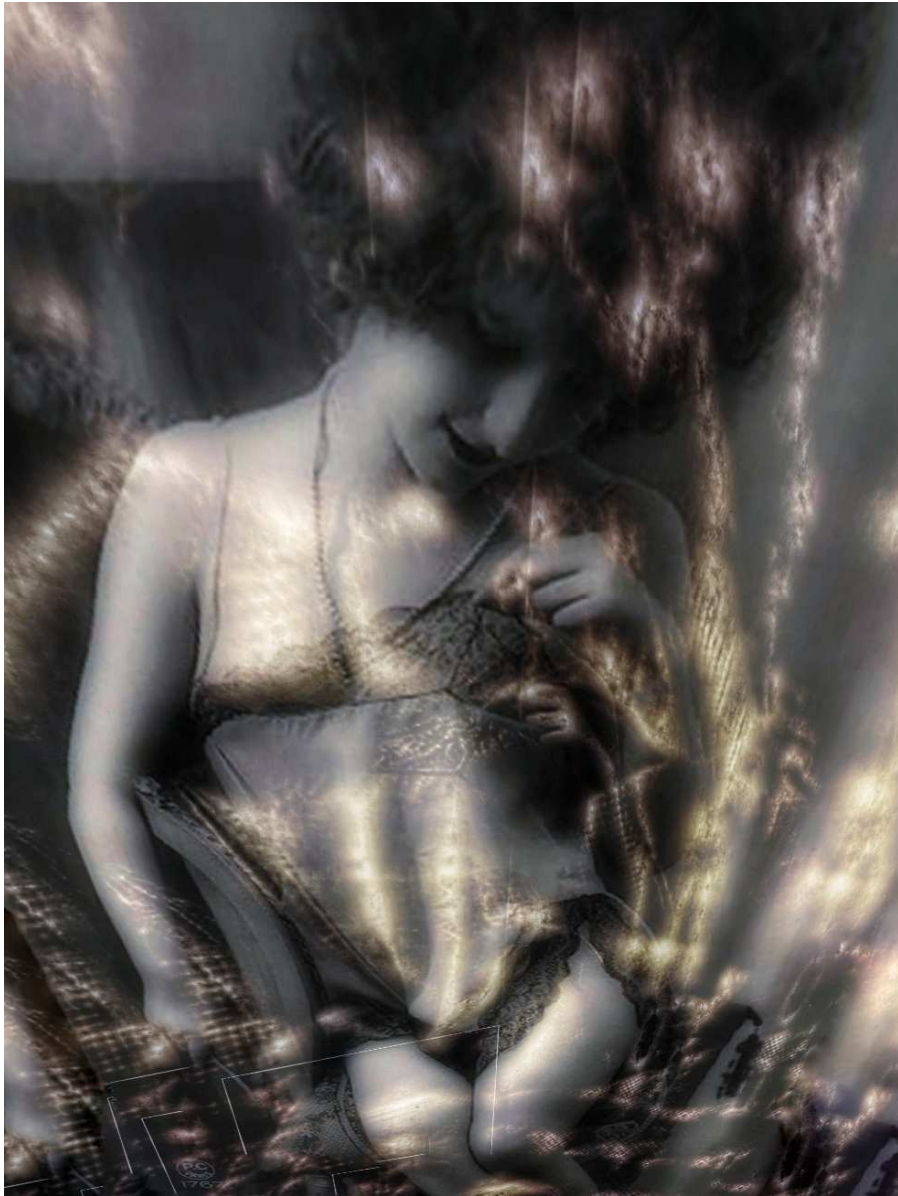












Robert Rich – Temple of the Invisible



<https://www.youtube.com/watch?v=DMXsf-ZLdE8>





- 1 Etranon**
- 2 Antalieh**
- 3 Pa Tanak**
- 4 Jibral**
- 5 Fasanina**
- 6 Tulcrhu**
- 7 Lan Tiku**
- 8 Otranon**



Robert Rich - Temple Of The Invisible

A ritual from an unknown civilization, a distant time and place, with musical references that reach from Java to North Africa, Medieval Europe to the Tibetan Plateau. 8 MP3 Songs WORLD: World Fusion, NEW AGE: Ambient Details: Temple of the Invisible finds Robert Rich at his most organic, eschewing the trappings of modernity or stylistic boundaries. Using only simple acoustic instruments, Rich has crafted a document from a distant time and place, a lost culture with musical underpinnings that reach from Java to North Africa, from Medieval Europe to the Tibetan Plateau. Rich uses the music of this unknown civilization as a platform to express an intensely personal quest. Each piece documents part of a lost ritual, with mythical and spiritual components conveyed through a strangely familiar yet foreign musical language, as if unearthed from an ancient common ancestry. Contributors include Sukhawat Ali Khan (son of the great Indian vocalist Salamat Ali Khan), Paul Hanson (from Bela Fleck Flecktones, Wayne Shorter, Zenith Patrol), Percy Howard (from Meridiem, Bill Laswell), and noted solo artists Forrest Fang and Tom Heasley, adding dimension and power to this mysterious world out of time. (The following is excerpted from "Brave New World: The new world music of Bill Frisell and Robert Rich" by Derk Richardson, special to SF Gate, May 1, 2003) Musical Archeology Playing flutes, zither, prepared piano, mallet kalimba and a variety of percussion, Rich recruited a mixed musical family of friends to join him on his journey: Sukhawat Ali Khan contributes impassioned Indian vocals; widely traveled virtuoso Paul Hanson plays bassoon and bombard (an obscure oboe-like reed); Forrest Fang plugs the bouzouki-like baglama and the ancient Chinese zither known as the gu zheng; Tom Heasley, known for his ambient tuba work, adds voice and conch shell; and Percy Howard, of Meridiem fame, deepens the textures with his post-operative vocals. As with every Rich production, the attention to sonic detail gives new meaning to obsessiveness. Few studio technicians can match Rich's mastery of sound placement and the complex

msv-727 TEMPLO DE LO INVISIBLE		
Hanna P utz	DCCXXVII	27
Betina La P lante	DCCXXVII	44
Nelleke P ieters	DCCXXVII	37
Antonio F errández Verdú	DCCXXVII	22
		130
Robert R ich <1963/...> <mu136> 2003 Temple of the Invisible <i>Templo de lo Invisible</i>		

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